

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
SEPTEMBER-OCTOBER NINETEEN FORTY



GIRL WITH CHERRIES, PAINTING, BY ÉVA GONZALÈS (FRENCH, 1849-1883). THE MR. AND MRS. LEWIS LARNED COBURN MEMORIAL COLLECTION.

VOLUME XXXIV

NUMBER 5

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

GIRL WITH CHERRIES BY ÉVA GONZALÈS

THE most recent purchase for the Mr. and Mrs. Lewis Larned Coburn Memorial Collection is the *Girl with Cherries*¹ by Manet's talented pupil, Éva Gonzalès. Of the three women painters who came to the greatest prominence during the nineteenth century in France, Berthe Morisot and the American, Mary Cassatt, are by far the best known, while Éva Gonzalès, having died young, is not as universally recognized. All three women were born within the decade of the 1840s. Éva Gonzalès and Berthe Morisot were both students of Édouard Manet, while Mary Cassatt was influenced by him. In spite of having been close in age and having benefited from similar training, each maintained a distinct style of her own. Éva Gonzalès, though less vigorous in her technique than the other two, nevertheless followed her master more closely. She was born in Paris in 1849 of a Spanish father, whose family had become naturalized Frenchmen under the Empire, and a Belgian-Walloon mother who was gifted musically. Though she showed no particular artistic bent as a young child, she began studying with her father's friend, the popular Charles Chaplin, while in her teens. Under him she developed an aptitude for pastel in a pseudo eighteenth-century manner reminiscent of Nattier and Boucher. Quite by chance she met Édouard Manet at the home of the Belgian painter, Alfred Stevens, thus inaugurating an association of the greatest importance for her. Manet, fascinated by her great beauty, desired to

paint her portrait. At length in 1869, in spite of the protests of her parents, she went to Manet's studio on the rue Guyot for the dual purpose of posing and receiving criticism of her own work. More or less casual lessons with Chaplin, a friend of the family, were deemed fitting for a young girl of the time, but actually working in an artist's studio was regarded as highly unconventional. Berthe Morisot had, to be sure, entered Manet's studio in the previous year, but she was, after all, a close family friend and was destined to become in 1874 his brother Eugène's wife. The result of Éva's association with so vital an artist was that she gave up her former methods to follow closely in the footsteps of her teacher. In the Salon of 1870 she exhibited *L'Enfant de Troupe*, a clear-cut painting of a twelve-year-old urchin in uniform holding a bugle. It was received with enthusiasm by the critics, who also had much to say of Manet's own two entries of that year, *The Music Lesson* and *The Portrait of Éva Gonzalès*. The portrait shows Éva in a white dress seated at an easel working on a flower painting.

The Franco-Prussian War interrupted painting lessons for a time, but in 1872 we find her once again exhibiting fairly regularly in the Salon. In 1879 she married the engraver, Henri Guérard. Although she continued her painting, she worked with less regularity and less freedom. In 1883, while suffering from an illness, Éva Gonzalès learned of the death of Manet. She went unwisely to pay her respects to her greatly admired teacher. The result was disastrous as she suffered a relapse and fifteen days later died from an embolism.

The *Girl with Cherries* is represented in a thin white dress with short sleeves over which is a black and white sleeveless

¹ Oil on canvas, 21 $\frac{3}{4}$ x 18 $\frac{3}{4}$ inches (55.7 x 46.5 cm.). Signed lower right: Éva Gonzalès. Collections: William Merritt Chase; Durand-Ruel; Miss M. Mott; Mrs. Haven Emerson; Walker Galleries. Reproduced under title, *The Fruit Girl*, in *Women Painters of the World* . . . edited by Walter Shaw Sparrow (New York 1905).

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PORTRAIT OF ÉVA GONZALÈS, PAINTING, BY
ÉDOUARD MANET (1832-1883). THE NATIONAL
GALLERY, LONDON.

jacket. She wears perched on top of her brown hair a white cap with black ribbon. Color notes are introduced in the brilliant red cheeks and in the five red cherries in the lower right-hand corner. She sits at a table, arms crossed, holding a fruit knife.

The paint is applied thinly in long strokes with ease and freedom of technique. In places, especially around the eyes, the canvas is left bare in a manner characteristic of Manet's portraits. There is great delicacy and clarity about Éva Gonzalès' painting and a freshness and sincerity to her interpretation which makes up for a certain lack of vitality in her work. She was a proficient pupil, learning quickly and easily and working enthusiastically. Short though her career was, it takes an important place in nineteenth-century French painting. Truly feminine in her approach, Éva Gonzalès will be remembered as one of the most sensitive and charming artists of the 1870s.

FREDERICK A. SWEET

RICHARD PARKES BONINGTON

A FACILE water color by Richard Parkes Bonington (1802-1828) with the title *French Town*¹ has recently been purchased for the Olivia Shaler Swan Memorial. This is the second work by this highly-talented English artist to be added to the permanent collection of the Art Institute, the other example being the oil sketch of Francis I and Diane de Poitiers purchased in 1934.

Bonington was born on October 25, 1802, in the village of Arnold near Nottingham. His father was impractical and ineffectual, preferring to spend his time in soapbox oratory rather than attending to the needs of his family. He was himself a painter, though of no particular talent, but practiced for a time the profession of drawing master in connection with the various schools for young ladies which Mrs. Bonington conducted as the principal means of support. By 1817 their finances were in such a state that they had to abandon hopes of making a livelihood from the school. Mr. Bonington in the meantime became involved in a venture to establish a Nottingham lace factory in France, with the result that the family moved to Calais. Here the young Bonington became tremendously interested in painting through the artist, Louis Francia, who had also recently come to Calais from England. Francia, sensing at once the remarkable ability of his young pupil, arranged through a wealthy friend to have young Bonington go to Paris to study. With him he carried a letter of introduction to Eugène Delacroix. In the Louvre he found unprecedented opportunity to study and copy great paintings of all schools. That he took full advantage of this privilege is attested by the numerous sketches and copies which survive. Apparently he found friendship with Delacroix most stimulating, and was greatly admired by the French artist because of his exceptional facility in handling water color.

In 1819 Bonington began his short period of study at the *École des Beaux-Arts* under

¹ 7 $\frac{1}{4}$ x 5 $\frac{3}{4}$ inches (18.1 x 14.3 cm.). Signed lower center: R. P. B. Collection: Mrs. Cornelius Sullivan.



FRENCH TOWN, WATER COLOR, BY RICHARD PARKES BONINGTON (ENGLISH, 1802-1828). THE OLIVIA SHALER SWAN MEMORIAL COLLECTION.

Gros. Although he doubtless benefited greatly from this training, he had little sympathy for the strict academic methods to which he was subjected, so left toward the end of the year 1820 to begin a period of travel with his friend Charles Rivet. Normandy, especially the district around Rouen, was the center of his first wanderings.

Large numbers of surviving sketches and water colors attest the brilliance and enthusiasm with which he recorded his impressions of this trip as well as subsequent ones. In 1825 he returned to England for a visit. Some of his finest work was done at this time around London.

In the spring of 1826, accompanied by Charles Rivet, he made his only trip to Italy, an occasion which was looked upon as the climax of any artist's career. Since he had had considerable success in selling his work in Paris, was in fact already acknowledged as an artist of no little distinction, he had adequate funds with which to travel. As Bonington's great ambition was to spend the greater part of the time in Venice, they passed quickly through

Geneva, Milan, and Verona, reaching the Adriatic in two weeks—remarkably fast traveling at the time. In spite of bad weather, Bonington was ecstatic about Venice, where he remained for a month sketching and painting constantly. Only as a concession to his traveling companion did he consent to continue on to Padua, Bologna, and Florence. There appeared to be little time for painting as we have no further pictorial records of the journey except a few made on the return trip north through Lerici and La Spezia.

Installed once more in Paris where he continued to grow in favor with the public, he looked forward to more extensive trips, but was soon forced to curtail his ambitions, as he fell victim to a devastating form of consumption. Late in the summer of 1828 his father, anxious to save his son at any cost, prevailed upon him to cross the Channel to consult a London doctor. Exhausted by the journey, beyond hope of recovery, he died on September 23, a month before his twenty-sixth birthday.

Considering that his entire artistic career lasted less than ten years, his accomplishment was both prodigious as to quantity of output and little short of the work of a genius when we consider the astounding mastery he showed almost from the beginning. French Town, the facile water color which the Art Institute has recently acquired, has not been identified with any definite place. Its character is reminiscent of northern Italy rather than Normandy or any French coast town. Into the river Bonington has placed two striped poles of the type so typical of Venice. Since he was deeply impressed by the month he spent there, it is quite probable that he painted our water color shortly after leaving Venice, in a small town on the northwest Italian coast, or later in 1826 in France while the trip was fresh in his mind.

Warm tones in the buildings and the red tile roofs, together with the red costume of one of the figures in the foreground add sparkle to the composition which is handled with great ease and freedom.

FREDERICK A. SWEET

A UNIQUE COPY OF *THE MICROCOSM OF LONDON* ACQUIRED FOR THE CHARLES DEERING COLLECTION

THE most interesting English publisher at the beginning of the nineteenth century was Rudolf Ackerman of London. His famous shop, "The Repository of the Arts," on the Strand was the meeting place of many of the foremost talents of the time. It is to Ackerman's lively spirit and keen enterprise that we owe the *Microcosm of London*, an invaluable guide to the public buildings of that city. The *Microcosm*, issued between 1808 and 1810, contains 107 plates in color aquatint.

In his introduction to the *Microcosm*, Rudolf Ackerman tells us that he published this guidebook for Londoners "whose particular pursuits have so engrossed their time and thoughts that they know little more of the scenery which surrounds them than barely the names." But his work was also intended for the use of "such occasional visitors of the Metropolis as wish to know what is most worthy of their attention and examination in this mighty capital of the British Empire. . . ."

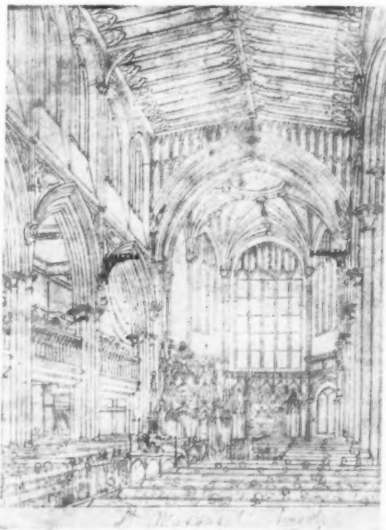
After much thought and deliberation Ackerman commissioned Augustus Pugin (1762-1832) and Thomas Rowlandson (1756-1827) to illustrate his book. Justifying his choice, Ackerman says: "The great objection that men fond of the fine arts have hitherto made to engravings on architectural subjects has been that the building and figures have been generally neglected, or are of a very inferior cast, and totally unconnected with the other part of the print. . . . The architectural part of the subjects that are contained in this work will be delineated with utmost precision and care by Mr. Pugin whose uncommon accuracy and elegant taste have been displayed in his former productions. With respect to the figures, they are from the pencil of Mr. Rowlandson, with whose professional talents the public are already so well acquainted that it is not necessary to expatiate on them here."

Pugin was regarded as the foremost

connoisseur of Gothic architecture in England. It fell to him, therefore, to draw the architectural portion of each plate.

Rowlandson's brilliant drawings had brought him widespread fame and popularity. He was to delineate the people who moved about the buildings and streets of London. Ackerman's selection of Pugin and Rowlandson resulted in a series of plates which probably surpassed anything the exacting publisher could have hoped for. The *Microcosm of London* is incontestably the most complete and accurate pictorial record of English life at the beginning of the nineteenth century.

This copy of the *Microcosm* recently acquired for the Charles Deering Collection is unique in that it contains 121 original drawings, that is, practically all of the actual studies for the aquatint plates. Furthermore, our copy contains 104 proofs



ST. MARGARET'S, WESTMINSTER, PENCIL DRAWING BY THOMAS ROWLANDSON (ENGLISH, 1756-1827) AND AUGUSTUS PUGIN (ENGLISH, 1762-1832). THE CHARLES DEERING COLLECTION.



QUAKER MEETING, DRAWING BY THOMAS ROWLANDSON (ENGLISH, 1756-1827). GIFT OF MRS. JAMES WARD THORNE.

of the aquatints printed in one color only and a complete set of the finished plates (107 in all) printed in color. The three volumes are bound in an unpretentious half-morocco binding, probably of a somewhat later date.

The Art Institute's copy was assembled by Augustus Pugin himself, and the volumes are marked with his book plate. No mention is made of them until Desmond Coke, an English collector, tells of purchasing our set in England during the last war.¹ About ten years ago A. Ackerman and Sons, of New York and Chicago, succeeded in obtaining the *Microcosm* from Mr. Coke. Now it has become a part of the Art Institute's permanent collection.

The various stages in the making of the *Microcosm* and the extent of Pugin's and Rowlandson's work in the preparation of the aquatint plates is clearly revealed in the drawings. First Pugin made very free and powerful sketches of the architectural setting in pen and ink which he combined at times with a broad brush wash. This preliminary sketch was followed by a meticulously accurate pencil drawing, in pure outline, of the architecture. Then the finished drawing by Pugin went to Rowlandson who added the superbly-drawn

lively little figures which were not as "finished" as Pugin's architecture.

Criticisms and comments have been appended to a number of these drawings, some in Pugin's, others in Rowlandson's or Ackerman's hand. A few drawings were gone over in water color by Rowlandson.

The next step was to transfer, with the help of tracings, the finished pencil drawings to a copper plate; the resultant etching proofs in pure outline are lacking in our copy. A few of the proofs show slight corrections in pencil in Rowlandson's part of the composition. It is not at all improbable that Rowlandson may have retained this group of proofs for himself.

Once the composition was etched on to the copper it was turned over to the professional engraver who covered the entire plate with a close aquatint grain, thus concealing much of the exquisite linework.

Our copy also includes an almost unique set of proofs of the aquatinted plates printed in only one color, a neutral gray. These proofs were probably taken by the aquatint specialist to control the tonal values of his part of the work.

The completed plates finally were printed in various colors from one plate, in a single printing. Among a group of English water colors and a superb collection of early nineteenth-century illustrated English books recently donated to the Art Institute by Mrs. James Ward Thorne, two water colors were found which are studies for plates of the *Microcosm*. Had it not been for Augustus Pugin's happy thought to have all of the drawings for the *Microcosm* in his possession bound together, they might have been lost or scattered all over the world. But now this "laboratory copy" has preserved for us a faithful record of the making of one of the great books of the nineteenth century.

CARL O. SCHNIEWIND

¹ Desmond Coke, *Confessions of an Incurable Collector* (London, 1928), pp. 107 ff.

THE ROBINSON COLLECTION OF ANTIQUE GLASS

A HAPPY event of recent date is the opening of a gallery devoted to the display of the Mr. and Mrs. Theodore W. Robinson Collection of Ancient Glass. Through the generosity of the owners, this collection has been made available as an indefinite loan, so it is hoped that it may be seen here for many years.

It is hard to realize that the majority of the pieces, whose iridescence rivals a butterfly's wing, were once matter-of-fact objects of daily use, produced for the most part at slight expense, and made of the commonest materials. Many of these beautiful fragile things were originally neither very fragile nor particularly beautiful in color; they were just ordinary glass utensils, for the most part transparent and faintly green in color. Long burial in the earth subjected them to a progressive decomposition which has resulted in brilliant iridescence. It was solely because of the utility of these articles that they were buried with their owners, to be of service in the future life. It is not always possible, nevertheless, to say exactly what the ob-

jects were used for. They can be divided into three general classes, toilet accessories, tableware, and ceremonial pieces. These are of various periods and manufactures. As a result of the burial, the chemicals of the earth in combination with the water in damp soil have broken down the regular glassy structure into layers of superposed scales, something like an onion. When first excavated, the chances are that such pieces are covered with a very thick layer of dirty incrustation. This can be peeled off, generally, revealing a sparkling under-surface, often of gossamer thinness, which frequently perishes immediately, flying off into the air like thistledown; sometimes, however, it lasts for years.

The earliest glass shown comes from Egypt, where glass manufacture quite possibly originated. None of the Robinson pieces can be dated before the Eighteenth Dynasty, the period of Rameses II, the Pharaoh of the Scriptures. Curiously enough, these early Egyptian pieces have undergone less change than the majority of the later objects. This is due partly to the



CHRISTIAN RITUAL FLASK, SYRIAN, FOURTH CENTURY A.D. LENT BY MR. AND MRS. THEODORE W. ROBINSON.



KOHL BOTTLE IN THE FORM OF A LOTUS COLUMN, EGYPTIAN, TWELFTH CENTURY B.C. OR LATER. THE ROBINSON COLLECTION.

type of glass, but largely to the conditions of burial in dry sandy soil.

The earliest Egyptian glass was made by a tedious process now long obsolete. A lump of clay or sand shaped like the interior of a bottle was fixed on a wire and threads of molten glass wound repeatedly around it, until the desired thickness was obtained. The threads were then amalgamated by heating, and the outer surface ground smooth and polished. Next the core of clay or sand was dug out, leaving a hollow form. Naturally, the inside surface remained rough, and could not be polished, but this made no difference because the early glass was not transparent.

Its colors are strong—a deep blue, green, yellow, black, white, and red. The decoration was applied to the surface by glass threads of different colors, pulled into a pattern and heated till they became an integral part of the surface. Sometimes they were ground entirely flat.

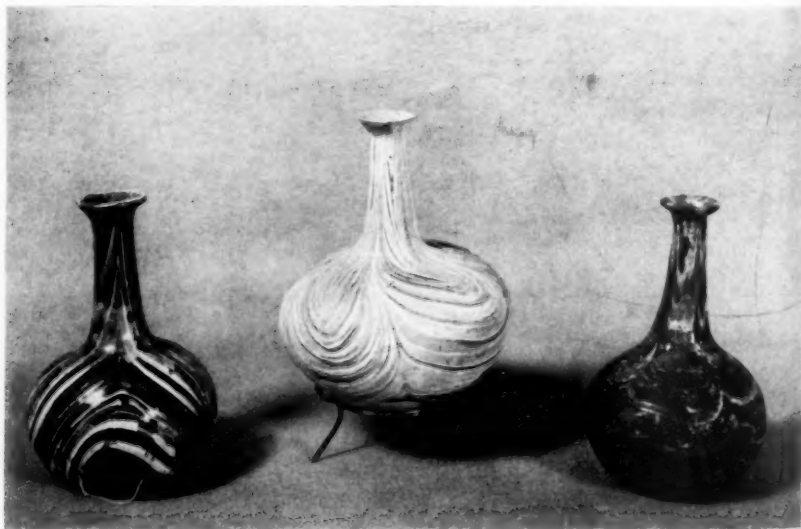
It was not until the first century B. C. that glass blowing was discovered, and this amazing simplification of the process revolutionized both the design and the manufac-

ture. By this time the eastern Mediterranean was a Roman sea, with Greek craftsmen working from Egypt through Syria to Italy, and a general cultural level distributed rapidly everything of commercial and social interest. It is difficult to say just where glass objects were made, but we believe that they were widely distributed, as they have been excavated wherever the Roman legions penetrated.

A few of the pieces in the Robinson Collection are of Moslem manufacture; one very fine bottle is Persian, of the eleventh or twelfth century.

It is not within the scope of this article to discuss the various methods of glass manufacture. The Robinson Collection shows most of the varieties of technique known to ancient times, with a great range of form and color. A gallery book, by Miss Wanda Odell of the staff of the Art Institute, gives all the information that the layman will need, if his curiosity is aroused. Most of our visitors will enjoy this collection primarily for its beauty of form and color, regardless of technical problems.

CHARLES FABENS KELLEY



STRATIFIED GLASS, SYRIAN, FIRST CENTURY B.C. LENT BY MR. AND MRS. THEODORE W. ROBINSON

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PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER, 1940 VOL. XXXIV NO. 5

LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

September 23—November 4

Lectures are given in Fullerton Hall unless otherwise noted.

DATE	HOUR	
September		
Mon. 23	12:15 Noon 2:00 P.M.	CHICAGO SCULPTURE. <i>George Buehr</i> . Gallery G53. THE PROBLEM OF COLOR AND ITS SOLUTION (A Clinic of Good Taste). <i>Dudley Crafts Watson</i> .
	6:00 to 7:30 P.M. 8:00 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> . REPETITION OF 2:00 LECTURE.
Fri. 27	10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson</i> . REVIEW OF THE SUMMER EXHIBITIONS. <i>Dudley Crafts Watson</i> . Temporary Exhibition Galleries.
	2:30 P.M. 7:15 P.M. 8:15 P.M.	ART AT THE NEW YORK WORLD'S FAIR, 1940. <i>Dudley Crafts Watson</i> . REPETITION OF 12:15 LECTURE. THE NEW YORK WORLD'S FAIR, 1940 (Travel Lecture). <i>Dudley Crafts Watson</i> .
Sat. 28	1:15 P.M.	REVIEW OF SUMMER SKETCHES. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools. ¹) <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 29	3:45 P.M.	THE NEW YORK WORLD'S FAIR, 1940 (Travel Lecture). <i>Dudley Crafts Watson</i> .
Mon. 30	12:15 Noon 2:00 P.M.	EUROPEAN GLASS. <i>Jean Sterling Nelson</i> . Gallery G9. THE PROBLEM OF FURNITURE AND ITS SOLUTION (A Clinic of Good Taste). <i>Dudley Crafts Watson</i> .
	6:00 to 7:30 P.M. 8:00 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> . REPETITION OF 2:00 LECTURE.
October		
Fri. 4	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson</i> . CHICAGO SCULPTURE. <i>Dudley Crafts Watson</i> . Gallery G52. IMPORTANT CONTEMPORARY SCULPTORS. <i>Dudley Crafts Watson</i> . REPETITION OF 12:15 LECTURE. WITH CARLOS MERIDA—NORTH OF MEXICO CITY (Travel Lecture). <i>Dudley Crafts Watson</i> .
Sat. 5	1:15 P.M.	MAKING A MEMORY PICTURE. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 6	3:45 P.M.	WITH CARLOS MERIDA—NORTH OF MEXICO CITY (Travel Lecture). <i>Dudley Crafts Watson</i> .
Mon. 7	12:15 Noon 2:00 P.M.	CONTEMPORARY FRENCH PAINTING. <i>George Buehr</i> . Gallery G56. THE COÖRDINATED KITCHEN (A Clinic of Good Taste). Room Arrangement by <i>Mrs. Astrid Thomas</i> , who will be interviewed by <i>Dudley Crafts Watson</i> .
	6:00 to 7:30 P.M. 8:00 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> . REPETITION OF 2:00 LECTURE.
Fri. 11	10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson</i> . YOUNG CHICAGO PAINTERS. <i>Dudley Crafts Watson</i> . Gallery G55.
	2:30 P.M. 7:15 P.M.	CHICAGO PAINTERS KNOWN AFAR. <i>Dudley Crafts Watson</i> . REPETITION OF 12:15 LECTURE.

¹There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., September 28 through December 14, and Mondays, 4:00 P.M., September 30 through December 16.

DATE	HOURL	
October		
Fri. 11	8:15 P.M.	WITH OROZCO—WEST OF MEXICO CITY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 12	1:15 P.M.	CHICAGO PAINTERS OF FAME. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 13	3:45 P.M.	WITH OROZCO—WEST OF MEXICO CITY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 14	12:15 Noon	WEDGWOOD. <i>Jean Sterling Nelson.</i> Gallery G3.
	2:00 P.M.	A BEDROOM DERIVED FROM THE EIGHTEENTH CENTURY (A Clinic of Good Taste). Room Arrangement by F. Harry Logan Interiors. Mr. Logan will be interviewed by <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Fri. 18	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson.</i>
	12:15 Noon	SUMMARY OF SUMMER EXHIBITIONS. <i>Dudley Crafts Watson.</i>
		Temporary Exhibition Galleries.
	2:30 P.M.	CHICAGO'S ARCHITECTURE AND ARCHITECTS. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	WITH RIVERA—SOUTH OF MEXICO CITY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 19	1:15 P.M.	MAKING A COLOR COMPOSITION. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 20	3:45 P.M.	WITH RIVERA—SOUTH OF MEXICO CITY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 21	12:15 Noon	MONET AND SUMMER. <i>George Buehr.</i> Gallery 32.
	2:00 P.M.	ROOM ARRANGEMENTS (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Fri. 25	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson.</i>
	12:15 Noon	EARLY AMERICAN PAINTINGS IN THE PERMANENT COLLECTIONS. <i>Dudley Crafts Watson.</i> Gallery 53.
	2:30 P.M.	THE EARLY AMERICAN SCENE IN PICTURES. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	CHICAGO (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 26	1:15 P.M.	COLOR DESIGN BY THE MASTERS. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 27	3:45 P.M.	CHICAGO (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 28	12:15 Noon	TEXTILES. <i>Jean Sterling Nelson.</i> Gunsaulus Hall.
	2:00 P.M.	LINEN LORE (A Clinic of Good Taste). Display and Lecture by <i>Jean Sterling Nelson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
November		
Fri. 1	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson.</i>
	12:15 Noon	NEW FEATURES OF THE MUSEUM—A Promenade. <i>Dudley Crafts Watson.</i>
	2:30 P.M.	THE CONTEMPORARY AMERICAN SCENE BY THE PAINTERS. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	NEW YORK (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 2	1:15 P.M.	DRAWING IN BLACK AND WHITE. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>

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November		
Sun. 3	3:45 P.M.	NEW YORK (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 4	12:15 Noon	ROMAN GLASS. <i>George Buehr.</i> Gallery 5A.
	2:00 P.M.	THE ROMANCE OF POTTERY AND PORCELAIN IN EVERY TIME
		AND CLIME (A Clinic of Good Taste). <i>Laura Lorenson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.

MEMBERSHIP TEAS

TEAS will be given by the Members to distinguished artists three times a year. The fall tea is scheduled for Friday afternoon, October 25, at 3:45 o'clock in the Club Room. Members of the staff, with the assistance of the members of the Chicago Junior League, will receive informally and introduce artists and others of interest in the art world.

SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these lectures is 25 cents; free to Members.

DATE	HOURL	
September		
29	3:45 P.M.	THE NEW YORK WORLD'S FAIR, 1940. <i>Dudley Crafts Watson.</i>
October		
6	3:45 P.M.	WITH CARLOS MERIDA—North of Mexico City. <i>Dudley Crafts Watson.</i>
13	3:45 P.M.	WITH OROZCO—WEST OF MEXICO CITY. <i>Dudley Crafts Watson.</i>
20	3:45 P.M.	WITH RIVERA—SOUTH OF MEXICO CITY. <i>Dudley Crafts Watson.</i>
27	3:45 P.M.	CHICAGO. <i>Dudley Crafts Watson.</i>
November		
3	3:45 P.M.	NEW YORK. <i>Dudley Crafts Watson.</i>

SCAMMON FUND LECTURES

IN PLACE of the regular Tuesday afternoon Scammon Fund Lectures this Season there will be an important seminar centering around the Spanish painter Goya. The dates for the seminar are January 31 and February 1, at which time outstanding authorities on Spanish art and history will be heard. Further details will be announced in the near future.

HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents is charged for admission on all other days. Members, students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. The Libraries are open from 6 to 9:30 P.M. on Monday, Wednesday, and Friday evenings during the school year.

For information, call Central 7080.

LECTURES FREE TO THE PUBLIC

September 1—November 3
FOR ADULTS

DATE	HOUR		Place of Meeting
September			
Sun. 1	2:30 P.M.	MONET AND DEGAS. <i>Briggs Dyer.</i>	Gallery 32
Sun. 8	2:30 P.M.	MODERN FRENCH PAINTING. <i>Miss Helen Mackenzie.</i>	Gallery 42
Sun. 15	2:30 P.M.	MODERN AMERICAN PAINTING. <i>Briggs Dyer.</i>	Gallery 25
Sun. 22	2:30 P.M.	TWENTIETH-CENTURY PAINTING. <i>Miss Helen Parker.</i>	Gallery 40
Sun. 29	2:30 P.M.	CHINESE BRONZES. <i>Charles Fabens Kelley.</i>	Gallery H11
October			
Th. 3	6:30 P.M.	A VIEWPOINT FOR ADVENTURES IN THE ARTS (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 6	2:30 P.M.	ARTS OF THE MIDDLE AGES. <i>Irving S. Tarrant.</i>	Gallery H15
Th. 10	6:30 P.M.	THE ART AND COUNTRY OF GUATEMALA (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 13	2:30 P.M.	FRENCH AND GERMAN PAINTERS OF THE FIFTEENTH CENTURY. <i>Irving S. Tarrant.</i>	Gallery 46
Th. 17	6:30 P.M.	HOW THE EARLY MASTERS WORKED—A DEMONSTRATION OF TEMPERA PAINTING (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 20	2:30 P.M.	PAINTERS OF THE RENAISSANCE IN ITALY. <i>Frank Parker.</i>	Gallery 45
Th. 24	6:30 P.M.	SOME GREAT MASTERS OF TEMPERA PAINTING (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 27	2:30 P.M.	DUTCH AND FLEMISH PAINTERS. <i>Miss Anna L. Wangeman.</i>	Gallery 48
Th. 31	6:30 P.M.	THE MAKING OF A FRESCO, WITH MOTION-PICTURE ILLUSTRATIONS (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
November			
Sun. 3	2:30 P.M.	DECORATIVE ARTS OF LOUIS XIV. <i>Miss Helen Parker.</i>	Gallery H18

FOR CHILDREN

From the Ages of Nine to Fifteen

DATE	HOUR	A JOURNEY AROUND THE WORLD	Place of Meeting
September			
Sat. 28	2:00 to 3:00 P.M.	WE LEAVE OUR CLIPPER AND GO TO A CHINESE THEATER.	Gallery H6
October			
Sat. 5	2:00 to 3:00 P.M.	ON A JUNK, UP THE YELLOW RIVER, CHINA.	Gallery H14
Sat. 12	2:00 to 3:00 P.M.	VISITING THE WHITE ELEPHANT: INDIA.	Gallery 2
Sat. 19	2:00 to 3:00 P.M.	PERSIA VIA THE MAGIC CARPET.	Gallery H4
Sat. 26	2:00 to 3:00 P.M.	EGYPT: THE LAND OF ETERNAL LIFE.	Gallery 9
November			
Sat. 2	2:00 to 3:00 P.M.	LOST IN A CRETAN LABYRINTH.	Gallery 2

All of the gallery hours for children will be conducted by Ramsey Wieland, Assistant in the Department of Education.

LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

Department of Education. Miss Helen Parker, Head

September 25—November 8

The following program consists of lectures for which a small fee is charged:

KNOW YOUR ART INSTITUTE—Mondays at 11:00 A.M. Lectures in the galleries on the permanent and current exhibitions. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker. Begins September 30.

LAYMAN'S STUDIO—Mondays at 6:30 P.M. Learning to appreciate the various qualities of line, color, and pattern by dabbling in them. Good fun. No skill required or expected. Single meeting, 50 cents. Course of twelve, \$5.00. Miss Helen Parker and Ramsey Wieland. Begins September 30.

SURVEY OF ART—Tuesdays at 6:30 P.M. The arts of the great civilizations of the past considered in relation to their backgrounds and for their inherent aesthetic qualities. The course is designed to stimulate the understanding and hence the enjoyment of art. The Institute collections, as well as slides, will be made use of for illustrative material. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker. Begins October 1.

POTTERY AND PORCELAIN—Wednesdays at 11:00 A.M. Six lectures on the ceramic arts, illustrated with slides and by examples in the Institute collections. Single lectures, 50 cents. Course of six, \$2.50. Ramsey Wieland. Begins October 2.

HALF-HOURS IN THE GALLERIES—Wednesdays from 12:15 to 12:45. Brief talks on the collections of French art, from medieval times to the present. Single lectures, 15 cents. Course of any ten, \$1.00. Miss Helen Parker. Begins September 25.

SURVEY OF ART—Fridays at 11:00 A.M. A repetition of the Tuesday evening course. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker. Begins October 4.

Gallery tours for clubs and organizations, and for private and suburban schools may be arranged by appointment with the Department of Education. Visitors may procure private guide service. A nominal charge is made for these services.

DATE	HOUR		Place of Meeting
September			
Wed. 25	12:15 Noon	FRENCH ARTS OF THE MIDDLE AGES. <i>Miss Helen Parker.</i>	Gallery H15
Mon. 30	11:00 A.M.	CHICAGO PAINTERS AND SCULPTORS. <i>Miss Helen Parker.</i>	Gallery G52
	6:30 P.M.	LINE IN ART, I. <i>Miss Helen Parker.</i>	Gallery 2
October			
Tu. 1	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 2	11:00 A.M.	POTTERY—THE ROMANCE OF THE CRAFT. <i>Ramsey Wieland.</i>	Gallery 2
	12:15 Noon	EARLY FRENCH PAINTING. <i>Miss Helen Parker.</i>	Gallery 46
Fri. 4	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 7	11:00 A.M.	LOUIS SULLIVAN'S AUDITORIUM THEATER AND HOTEL. <i>Miss Helen Parker.</i>	Gallery G57
	6:30 P.M.	LINE IN ART, II. <i>Miss Helen Parker.</i>	Gallery 2
Tu. 8	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 9	11:00 A.M.	TRADITIONS IN POTTERY. <i>Ramsey Wieland.</i>	Gallery 2
	12:15 Noon	DECORATIVE ARTS OF LOUIS XIV. <i>Miss Helen Parker.</i>	Gallery H18
Fri. 11	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 14	11:00 A.M.	CONTEMPORARY FRENCH PAINTING. <i>Miss Helen Parker.</i>	Gallery G56
	6:30 P.M.	FLAT PATTERNS IN ART, I. <i>Miss Helen Parker.</i>	Gallery 2
Tu. 15	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 16	11:00 A.M.	USING POTTERY TODAY. <i>Ramsey Wieland.</i>	Gallery 2
	12:15 Noon	FRENCH PAINTING UNDER LOUIS XIII AND XIV. <i>Miss Helen Parker.</i>	Gallery 27

DATE	HOUR		Place of Meeting
October			
Fri. 18	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 21	11:00 A.M.	THE ARTS OF EGYPT. <i>Miss Helen Parker.</i>	Gallery 9
	6:30 P.M.	FLAT PATTERNS IN ART, II. <i>Miss Helen Parker.</i>	Gallery 2
Tu. 22	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 23	11:00 A.M.	ANCIENT PORCELAIN KILNS. <i>Ramsey Wieland.</i>	Gallery 2
	12:15 Noon	FRENCH PAINTING UNDER LOUIS XV. <i>Miss Helen Parker.</i>	Gallery 27
Fri. 25	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 28	11:00 A.M.	GREEK VASES. <i>Miss Helen Parker.</i>	Gallery 4
	6:30 P.M.	TEXTURES IN ART, I. <i>Miss Helen Parker.</i>	Gallery 2
Tu. 29	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 30	11:00 A.M.	PORCELAIN IN THE OCCIDENT. <i>Ramsey Wieland.</i>	Gallery 2
	12:15 Noon	DELACROIX. <i>Miss Helen Parker.</i>	Gallery 28
November			
Fri. 1	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 4	11:00 A.M.	ROMAN GLASS. <i>Miss Helen Parker.</i>	Gallery 5A
	6:30 P.M.	TEXTURES IN ART, II. <i>Miss Helen Parker.</i>	Gallery 2
Tu. 5	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 6	11:00 A.M.	TWENTIETH-CENTURY CERAMICS. <i>Ramsey Wieland.</i>	Gallery 2
	12:15 Noon	ROMANTICISM IN ITS SHIRT SLEEVES: COURBET. <i>Miss Helen Parker.</i>	Gallery 28
Fri. 8	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2

GOODMAN THEATRE

THE Art Institute Members' Series has now completed a decade. During its tenth season eight plays were produced, each of which was performed fourteen and in some cases sixteen times. The attendance rose to the total of 66,874 for the year 1939-1940. That the scope of the Members' Series has been widened considerably is shown by the fact that during the first year of its existence only four plays were given and these had only four performances each.

On Thursday evening, October 3, the new season will begin with *This Fine Pretty World*, a comedy of the Kentucky mountains. The author is Percy MacKaye, one of the members of a family of American playwrights, the son of the famous Steele MacKaye and the father of the younger Keith. He is noted for the humor and beauty of his writing.

This comedy will be followed by Balderson's *Berkeley Square*, Chekhov's *Three*

Sisters, one Shakespearean play, and four others, not yet selected.

Agnes de Mille and her dance ensemble will give the first concert of the Dance Series on Wednesday evening, October 30. John Martin, dance critic of the *New York Times*, has written of Miss de Mille: "A warm and penetrating comedian in the great tradition; one of the richest talents the dance has uncovered." The Graff Ballet is promised for a return engagement after Christmas.

The Children's Theatre, which has grown amazingly in popularity during the past few years, will open on Saturday afternoon, October 26, with *Aladdin and His Wonderful Lamp*, dramatized by Mrs. Charlotte B. Chorpenning.

Reservations for the season may now be arranged for at the box office. The sale of single tickets opens September 16, and telephone reservations may be made after September 23.

RADIO DRAMATIZATIONS

The radio series, *Great Artists*, will be resumed this fall. Dates and titles will be announced in the next number of the *Bulletin*.

EXHIBITIONS

- February 7-October 15—Prints and Drawings with Architectural Interest. *Gallery 12.*
- February 7-October 15—Italian Baroque Prints. *Gallery 13.*
- February 7-October 15—Etchings and Wood Engravings by Auguste Lepère. *Gallery 14.*
- June 1-December 31—Selections from the Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 16.*
- May 1-October 15—Japanese Prints: One Hundred Views of Yedo by Hiroshige from The Frederick W. Gookin Collection. *Gallery H5.*
- July 18-October 20—Chicago Sculpture. *Galleries G51, G52, G53, and G54.*
- July 18-October 20—The Auditorium: A Fiftieth Anniversary Exhibition. *Gallery G55.*
- July 18-October 20—Ten Chicago Painters. *Galleries G56 and G57.*
- July 18-October 20—Lesser Known Contemporary French Painters. *Gallery G58.*
- July 18-October 20—Modern Prints since 1900. *Gallery G59.*
- July 18-October 20—The Development of the Transfer Print in the Decoration of Late Eighteenth- and Early Nineteenth-Century Ceramics. *Gallery G60.*
- September 2-September 30—The Masterpiece of the Month: The Herring Net, 1885, by Winslow Homer (American, 1836-1910). The Mr. and Mrs. Martin A. Ryerson Collection. *Gallery 5B.*
- October 1-October 31—The Masterpiece of the Month: Spanish Embroidered Altarpiece (Late Fifteenth Century). Gift of Mrs. Chauncey McCormick and Mrs. Richard Ely Danielson. *Gallery 5B.*
- October 15-January 15—Self-Portraiture through the Ages. *Gallery of Art Interpretation.*
- October 17-January 19—Miniature American Rooms by Mrs. James Ward Thorne. *Gallery A2.*
- October 18-December 20—Japanese Prints by the Early Masters from the Clarence Buckingham Collection. *Gallery H5.*

UNDERSTANDING PICASSO

A STUDY OF HIS STYLES AND DEVELOPMENT

By HELEN F. MACKENZIE, Curator of
The Gallery of Art Interpretation

A fully illustrated summary of the popular exhibition which was arranged in the Gallery of Art Interpretation of The Art Institute of Chicago in February, 1940, during the Chicago showing of *Picasso, Forty Years of His Art*. Twenty-two sheets (12" x 16") in a handsome portfolio. Introductory notes by Daniel Catton Rich.

As in the original exhibition each important phase of Picasso's art is illustrated by one major work, surrounded by examples of the art of all periods which may have influenced his style.

Price—\$2.00, Postage—18c.

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